

**San José State University**  
**Department of English**  
**ENGL 228 Genre Studies, Spring 2018**

**Course and Contact Information**

<b>Instructor:</b>	Adrienne Eastwood
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<b>Office Hours:</b>	Wednesdays, 2:30 – 5:30 p.m.
<b>Class Days/Time:</b>	Wednesdays, 7:00 – 9:45 p.m.
<b>Classroom:</b>	FOB 104

**Course Format: Seminar**

**Faculty Web Page and MYSJSU Messaging (Optional)**

**Course materials including the syllabus and other announcements will be published on Canvas. You must ensure that you have an active SJSU account up and running.**

**Course Description (Required)**

Genre Play: The Uses of Form in Early Modern English Literature

Genre, or form, is not a static, as one might think. Rather, forms are dynamic, shifting categories that are historically determined. Meanings are shaped through genre “play,” complex intersections among author, culture, form and genre, and therefore, studying genre can reveal important nuances about literary texts and the cultures that produce them. In this course, we will explore current genre theory, and interrogate the various ways in which early modern authors deploy form and genre, and we will analyze the ways in which they function in literary texts. We will look specifically at dramatic modes (comedy, tragedy, history, and romance), the pastoral (both in poetry and prose), the epic, the epithalamion, and the sonnet. Authors we will cover will include Edmund Spenser, William Shakespeare, Philip Sidney, and John Donne.

**Course Goals (Optional)**

**Graduate Program Learning Outcomes**

1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. Students will demonstrate high-level proficiency in literary research and in the synthesis of research.
3. Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
4. Students will demonstrate a command of written academic English, including the abilities to a) organize and present material in a cogent fashion, b) formulate and defend original arguments, c) employ effectively the language of their discipline and d) write under time constraints.

5. Students will demonstrate a reading knowledge of at least one foreign language.
6. Students preparing for teaching careers will receive the appropriate instruction.
7. Students will be prepared for further graduate study.

### Course Student Learning Objectives

- a. Demonstrate familiarity with major periods/authors/texts covered in the MA exam
- b. Demonstrate ability to analyze literary texts in context
- c. Demonstrate ability to respond to sample exam questions

### Required Texts/Readings (Required)

#### Textbook

*The Norton Shakespeare Volume 3*. Ed. Stephen Greenblatt, Walter Cohen, Jean Howard, Katherine Eisaman Maus, Gordon McMullan, and Suzanne Gossett. ISBN: 978-0-393-93499-1.

*Edmund Spenser's Poetry*, Norton Critical Edition, ISBN: 978-0-393-92785-6.

Sidney, Philip. *The Old Arcadia*, Oxford World's Classics. ISBN: 978-0-19283956-5.

Marlowe, Christopher. *The Jew of Malta*. Broadview Press. ISBN: 978-1554810680.

Kyd, Thomas. *The Spanish Tragedy*. Broadview Press. ISBN: 978-1554812059.

Jonson, Ben. *Epicoene, or the Silent Woman*. New Mermaids Edition. ISBN: 9781408144374.

#### Other Readings

Aristotle, *On the Art of Poetry*: <http://www.gutenberg.org/ebooks/6763>

Puttenham, George. *The Arte of English Poesie*. <http://www.gutenberg.org/ebooks/16420>

Sidney's *Astrophel and Stella*: <http://www.luminarium.org/renascence-editions/stella.html>. Sonnets TBD.

Sidney's *Lady of May*: <http://www.luminarium.org/renascence-editions/may.html>

### Course Requirements and Assignments (Required)

**Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This course will have integrated into the syllabus the following 1-unit course enhancement:**

**Increased course content and/or collateral readings.**

**Course Requirements:** This is a seminar, and as such, each of us is responsible for the quality and usefulness of our meetings. I expect that you will find the readings both interesting and valuable, and I encourage you to express and explore your particular interests as we work through the material.

**Contribution and Participation:** I expect all students to be prepared to discuss the material in every class. Students who do not bring anything to the discussion week after week will receive a fail for this portion of the course. I do not expect expertise, but I do count on an active interest and thoughtful questions from EVERY STUDENT.

**Discussion Leaders:** To help encourage active participation, I require at least one student per week (depending on the number of students in the class) to be responsible for leading that week's discussion. A sign-up sheet will be provided the first few weeks for you to select the works and issues that you are the most interested in. If there are several readings one week, select one or two on which to place the most focus. During your assigned week, you should read carefully, and be prepared to pose provocative questions and possible answers stimulate class discussion. Please pay close attention to the text itself. You should be prepared to point to specific aspects of the text to aid your discussion.

**Questions:** Each week, you will need to post a list of questions for discussion about the readings on Canvas. These may be informal, or they may point to places in the text where you had difficulty understanding the content. Or, they may be more detailed questions about the author's craft. You should consider these questions your entry ticket to the seminar; failure to produce questions will result in your dismissal from the seminar for the week.

**Written Work:** You will be asked to write one 15-20 page scholarly essay for this class, using both primary and secondary texts. This essay will allow you to more thoroughly develop a line of thinking inspired by the reading and discussions, and also to incorporate research. Your success on this paper will be directly proportional to your knowledge and understanding of the texts.

### **Grading Information (Required)**

#### **Grading Breakdown:**

Contribution and Participation	15%
Presentation	15%
Weekly Questions	15%
Seminar Paper	55%

Include University's Credit Hour Requirement below.

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

#### **Final Examination or Evaluation**

*Insert descriptions of your final examination or evaluation information here. More details can be found in [University Policy S06-4](http://www.sjsu.edu/senate/docs/S06-4.pdf) (<http://www.sjsu.edu/senate/docs/S06-4.pdf>) which states that*

*“There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless the course is on the official List of Courses in which a final is optional.”*

*Specify your grading policy here. Provide rubrics and explain how grades are assessed and assigned. Allow multiple opportunities to give feedback on student learning. Use rubrics or examples to explain and show students how they can assess themselves or check their own learning. More guidelines on grading information and class attendance can be found from the following two university policies:*

- [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>)
- [University Attendance and Participation policy F15-12](http://www.sjsu.edu/senate/docs/F15-12.pdf) (<http://www.sjsu.edu/senate/docs/F15-12.pdf>)

## **Determination of Grades**

The Department of English reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (Grades-Letter Grading). Grades issued must represent a full range of student performance: A+/A/A- = excellent; B+/B/B- = above average; C+/C/C- = average; D+/D/D- = below average; F = failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

## **University Policies (Required)**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

*If applicable, include links to department and college-level policies, requirements and services.*

## ENGL 228 Reading Schedule (SUBJECT TO CHANGE)

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/24	Introductions – Definitions, guiding questions. (Provide handouts for week 2)
2	1/31	Genre Theory/Early Modern Genre Theory. Aristotle, <i>On the Art of Poetry</i> : <a href="http://www.gutenberg.org/ebooks/6763">http://www.gutenberg.org/ebooks/6763</a> George Puttenham, <i>The Arte of English Poesie</i> , <a href="http://www.gutenberg.org/ebooks/16420">http://www.gutenberg.org/ebooks/16420</a> , Sidney, Philip. “The Defense of Poesy” (Handout) Rosalie Colie, “Genre Systems and the Function of Literature” (Handout), Stephen Cohen, “Between Form and Culture” (Handout), Wai Chee Dimock, “Genres as Fields of Knowledge,” <i>PMLA</i> , 22.5, October 2007 (Available at JSTOR).
3	2/7	Drama: Tragedy. Thomas Kyd, <i>The Spanish Tragedy</i> , Shakespeare, <i>Titus Andronicus</i> and <i>Hamlet</i> .
4	2/14	Drama: Comedy. Marlowe, <i>The Jew of Malta</i> , Shakespeare, <i>Midsummer Night’s Dream</i> , <i>Merchant of Venice</i> , Ben Jonson’s <i>Epicoene</i> . Mirabelli, Philip, “Silence, Wit, and Wisdom in The Silent Woman,” <i>SEL</i> , 29(2) (Full Text available through SJSU’s MLAIB database).
5	2/21	Drama: Tragi-Comedy. Shakespeare’s <i>King Lear</i> , <i>The Tempest</i> , and the <i>Winter’s Tale</i> .
6	2/28	Pastoral. Spenser’s <i>The Shepherd’s Calendar</i> , Sidney’s <i>Lady of May</i> , Montrose. Louis, “The Elizabethan Subject and the Spenserian Text,”* MacCaffrey, Isabel, “ <i>The Shepherd’s Calendar</i> ,”* Berger, Harry, “The Paradise Principle: Approaches to <i>The Shepherd’s Calendar</i> .”*  *Starred readings are excerpted in the back of the Norton Critical Edition.
7	3/7	Pastoral: Sidney’s <i>The Old Arcadia</i>
8	3/14	Epic. Spenser, Book 1 of the <i>Faerie Queene</i>
9	3/21	Epic. Spenser, Book 2 and 3 of the <i>Faerie Queene</i>
10	3/28	NO CLASS: SPRING BREAK
11	4/4	The Sonnet. Petrarch, Wyatt, Surrey. Sidney, from <i>Astrophel and Stella</i> .
12	4/11	The Sonnet. Shakespeare’s Sequence
13	4/18	The Sonnet. John Donne’s Holy Sonnets
14	4/25	The Sonnet and <i>Romeo and Juliet</i>
15	5/2	The Epithalamion. Spenser’s <i>Amoretti and Epithalamion</i>

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
16	5/9	LAST DAY OF INSTRUCTION Essays due by May 18 <sup>th</sup> at 5 p.m.